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View from June 21 No. 59 Sale June 26

Japanese Prints

Japanese Illustrated Books

FROM

Several Private Collections

Panoramic Triptych by Hiroshige, and a Complete Set of the 53 Views; a Fine Example of Masanobu in Colors; "Admiring the Moon," by Toyokuni I; "Lake Omi," Key-block by Utamaro; Yeisen View from the Kisokaido; Books on Flower Arrangement; History of the Great Kinpei; "Teikin Orai," Illustrated by Hokusai; Sanyo's "Views of the Emperor's Town", and Other Books.

To be Sold by Auction

TUESDAY EVENING, JUNE 26, 1917

at 8:15 o'clock

THE WALPOLE GALLERIES

No. 10 East 49th Street NEW YORK

Telephone, Murray Hill 6512

JAPANESE PRINTS AND BOOKS

HIROSHIGE, 1820-1858.

1. NIKKO URAMI NO TAKA. Waterfall at Nikko. From the Shokoku Meisho. Mounted; Marine from the Rokuzu Yoshu. (2)

2. NIGHT RAIN. Series Kingo Hakkei. After a rare print.

3. YOSHIDA, from the "53 Views"; Koizumi (Rain print) and a snow landscape from the Shokoku Meisho. Late. (3)

4. ARASHIMA. Hakone, Kyoto, etc. From the "53 Views." Late. (4 pcs.)

5. KAMABUCHI RAPIDS. Half block from the "68 Provinces."

6. BLUE LANDSCAPE FROM THE TOTO MEISHO. Uyeno Park, repaired.

7. TWO SHEETS FROM THE "100 VIEWS." Oji and Nippon. (2)

8. MINERS AT WORK AT SADO. Upright print from the Shokoku Meisho.

9. RIVER LANDSCAPE. Sheet of a Triptych.

10. FUJI IN WINTER, seen from Nihon Bashi in a Snow landscape. A much-liked print from the "100 Views."

11. MOON PINE AT LAKE SHINABAZU. From the "100 Views."

12. SHIBAOURA. With the flight of seagulls. From the "100 Views."

13. SHIBA TEMPLE IN SUMMER. Oblong print.

THE TOKAIDO SET

Complete in 55 horizontal plates, mainly with margins.

14. MORNING SCENE ON NIHON BRIDGE. No. 1. Coolies hastening out of the way of a Daimio's procession.
The first plate, without clouds and the dogs to the left.

15. DAY BREAK AT SHINAGAWA. No. 2. Picturesque junks moored near the village street to the left, clouds.

16. FERRY AT KAWASAKI on the Rokugo River. No. 3.

17. SUNSET AT KANAGAWA. No. 4. From the first plate without the posts in the foreground of the water.

18. LITTLE BRIDGE AT HODOGAYA. No. 5.

19. BRANCH ROAD AT TOTSUKA. No. 6. A "blue" landscape.

20. THE TEMPLE AT FUJISAWA. No. 7. The Torii in the foreground, through which is seen the little bridge leading to the Temple

21. FUJISAWA. Oblong print, effect of black and blue.

22. THE HIGHWAY AT HIRATSUKA. No. 8. Mt. Fuji seen beyond the round hill.

23. HIRATSUKA. Twilight. From the "Tokaido."
Variation in coloring from the preceding.

24. TIGER RAIN AT OISO. No. 9. One of the three noted "rain" prints of this series.

25. FORDING THE SAKO RIVER AT ODAWARA. No. 10. Prevailing tones, blue and grey. From the first plate with only two coolies on the shore.

26. GREAT PAINTED ROCKS AT LAKE HAKONE. No. 11. More delicately printed than usual.

27. MORNING MIST AT MISHIMA. No. 12. With the shadows toned in blue melting into grey.
A celebrated print of the series.

28. MOONLIGHT AT NUMADZU. No. 13. A very attractive "moonlight blue" print, margins trimmed.

29. MORNING FUJI ADMIRED BY PILGRIMS AT HARA. No. 14. The print with Fuji extending into the margin.

30. VIEWING FUJI FROM THE LEFT AT YOSHIWARA. No. 15. A print of nice color and composition.

31. EVENING SNOW AT KAMBARA. No. 16. One of the two noted Snow prints of this series.

32. FUJI SEEN FROM THE SATTA CLIFF AT YUI. No. 17.

33. WRESTLERS FORDING A STREAM AT OKITSU. No. 18.

34. EJIRI WITH A DISTANT VIEW OF MIHO BEACH. No. 19. Considered one of the most beautiful of the Hiroshige landscapes.

35. THE ABE RIVER CROSSING AT FUCHU. No. 20. Three ladies crossing, coolies leading horses, etc.

36. MARIKO TEA HOUSE. No. 21. A charming little Spring tint.

37. UTSU HILL AT OKABE. No. 22. The narrow path between the steep slopes of green.

38. CHANGING HORSES AND COOLIES AT FUJIEDA. No. 23.

39. STEEP BANK OF THE OI RIVER AT SHIMADA STATION. No. 24.

40. THE FURTHER SIDE OF THE OI RIVER AT KANAYA. No. 25. An attractive scene when well printed.

41. MOUNTAIN PASS AT NISSAKA. No. 26. Travellers are gathered round the "ghost stone" in the roadway.

42. THE BRIDGE AT KAKEGAWA; No. 27; the road to the Shrine at the end of the bridge.

43. FUKUROI. A TEA HOUSE. No. 28. Four travellers are preparing lunch under a tree to the left.

44. HEAVEN DRAGON RIVER AT MITSU KI. No. 29. A river noted for its rapids with the crossing as above, the distant shore veiled in mist.
One of the scarce prints of the Tokaido.

45. A DREARY WINTER DAY AT HAMAMATSU. No. 30. The smoke of the fire ascends through the centre of the print beyond the great tree.

46. VIEW OF IMAKI POINT FROM MAIZAKA. No. 31.

47. FERRY AND FESTIVAL BOATS AT ARAI. No. 32. The soft decorations of the boats, yellow sails and glowing sky make this a most attractive composition.
One of the scarce prints of the series.

48. SEA VIEW HILL AT SHIRASUKA. No. 33. With the "bowl-like" foreground used by Hiroshige with much effect to enclose a famous glimpse of the sea.

49. RACE COURSE AT FUTAGAWA. No. 34. Three musicians in the centre approach the Inn shaded by two trees.

50. THE LONG BRIDGE OVER THE TOYO RIVER AT YOSHIDA. No. 35. A man on the scaffolding of the temple at the right.

51. TRAVELLERS ARRIVING AT GOYU. No. 36. Women struggling to attract tourists.

52. THE DINNER HOUR AT AKASAKA. No. 37. In an adjoining room three Geisha are finishing their dressing.

53. VILLAGERS SALUTING A DAIMIO AT FUJIKAWA. No. 38. Two horses are in the procession to the right.

54. THE LONG BRIDGE AT OKAZAKI. No. 39. A favorite landscape of the series on account of excellent design. A procession crosses the bridge.

55. HORSE FAIR AT CHIRYU. No. 40. A summer landscape of green, with many horses in the fields.

From the first block (without the whale-back hill, added later).

56. VILLAGE OF NARAMI. No. 41. Lady in a Kago carried past a shop, mounted traveller behind.

57. TEMPLE FESTIVAL AT MIYA. No. 42. Votaries and Horses seen at the ropes under the Torii of Atsuta Temple to the right.

58. MOUTH OF THE SEVEN RI FERRY AT KUWANA. No. 43. The boats with half raised sails in the foreground and the approaching sail-boats make this one of the most attractive prints of the series.

59. WINDY DAY AT YOKKAICHI. No. 44. A noted block, well printed, the man's cloak of graded coloring.

60. ISHIYAKUSHI. No. 45. With the Temple seen against two hills, coolies working among the rice stacks.

61. RAIN STORM ON SHONO HILLSIDE. No. 46. Considered Hiroshige's most celebrated storm scene. A printing with the characters on the umbrella, omitted later.

62. KAMEYAMA. SNOW PRINT. No. 47. The bleak hillside after the storm. Note the fine placing of the trees in the centre.

63. A MORNING START AT SEKI. No. 48. Note the great blue crests on the hangings.

64. "THROWING AWAY THE BRUSH PEAK" AT SAKA NO SHITA. No. 50. So-called from the despair of the artist to render its beauty.

65. RAIN AT TSUCHIYAMA. No. 51. A typical down-pour relieved by the soft colors of the coats and yellow hats of the procession over the bridge at the waterfall.

66. DRYING GOURDS AT MIZUKUCHI. No. 51.

67. ME RIVER VILLAGE AT ISHIBE. No. 52. A print noted for the composition seen against a misty sky. Six musicians entertain coolies and three ladies travelling.

68. DESPATCH BEARERS PASSING KUSATSU. No. 53.

69. LOADED BULLOCK CARTS AT OTSU. No. 54.

70. LONG BRIDGE AT KYOTO. No. 56. A famous yellow bridge in a "green print."

71. LONG BRIDGE KYOTO. From the "53 Views."
One of the much liked prints of this series. The picturesque red bridge lies over a stream at the foot of hills of finely graded coloring.

72. PANORAMIC TRIPTYCH. Procession of a Prince and Princess along Takanawa Bay side.
Rare form of triptych of oblong form. Royalty in their Kago in the centre panel, carried and attended by 33 men and women, one holding a large umbrella. The many masted fishing boats and the white sailed sampans in picturesque little groups on the Bay. Effective use of black in the obis of the women in the foreground.

73. KAKEMONO PRINT. Shishi watching his Little One Climb up the Cliff. Pink Peonies are seen in the grey-blue rocks.
A striking composition, well-known as an example of the Japanese idea of "the survival of the fittest." The Shishi throws his little ones over the cliff when born, and the one who climbs back to him carries on the race.

74. FALCON WATCHING FOR HIS PREY. Perched on the pendant branch of a pine tree. Chuban form. Signed and with publisher's seal.

75. ODAWARA. Oblong print showing the Ferry-crossing; the seal artistically placed as a dim red sun setting beyond the hills on the horizon.

76. SUMIDAGAWA. Two Fishermen pole a bamboo raft through the swiftly moving Sumida river along a bank pink with Cherry Blossoms.
A favorite print from the oblong "Toto Meisho."

77. MOONLIGHT AT ISHIYAMA. From the "Omi Hakkei."
The noted moonlight print from the famous series "Eight Views of Lake Omi." An original impression with full margins.

78. IMASA YAMA OF HIZEN. From the scarce series of "Rokuzu Yoshu," a sail in the foreground on rippling waves of finely graded blue, a twilight fog rising among the grey peaks beyond.

79. SNOW TRIPTYCH BY HIROSHIGE. Sumida Banks in winter. A few Bamboo rafts poled through the current the only relief in an extended view of the winter landscape.
A good print, note the fine gradation of the blues in the icy river.

HOKUSAI, 1760-1849.

80. OIRAN ON PARADE. Chuban, toned.
Important early example, illustrated in Strange.

81. BIRD AND FLOWER PANEL. Kingfisher, small pink water lily and frog. Wormhole in the sky.

82. AWABI SHELL DIVER. A noted composition of a woman diver rising with the shell. Kakemono print, late.

83. "36 VIEWS OF FUJI." Late impression.

84. KINGFISHER, CARNATIONS AND FRINGED IRIS. After the print of Chuban form by Hokusai.

IYOSAI.

85. SUNRISE. Two black crows on a plum branch. Kakemono form. Late impression.

KIYOTSUNE.

Early Master who worked from 1755 to 1765.

86. COURTESAN DRESSING HER HAIR. Hosoye form. Mounted.
Very artistic introduction of black in her obi.

KORIUSAI, 1770-1781.

87. SIX KOBAN PRINTS. Black and white. Circular prints of Boys lighting an Andon, Mother and son playing, etc. (6)

88. TWO LADIES TRAVELLING. The rider has dismounted while her attendant removes a stone from the horse's hoof. After the print of chuban form by Koriusai.

KUNIKAGA.

89. FLIGHT OF HERONS AT SUNRISE, among young pines. Hashirakake. Toned.

KUNISADA, 1810-1850.

90. AN ANGRY WOMAN. Original impression.

91. ACTOR AS A COURTESAN, tying her obi.

92. BENKEI IN COMBAT. Diptych in old plum-color and other soft tones. The use of a fan as a weapon of offense is interesting.

93. CHERRY BLOSSOM DIPTYCH. Two Yoshiwara Beauties meeting at a Tea House at night, they are gaily dressed.

94. SEKI SANJURO with two swords.

95. AMUSEMENT BY MOONLIGHT. Three girls dancing and playing. Triptych, of Yanagibashi on Sumida river.

96. KUNISADA TRIPTYCH. Fight at the Verandah.

KUNISADA TOYOKUNI, 1785-1864.

97. OBATA KOHEIJI, the Show Man, in a striped robe.

98. KUNISADA (TOYOKUNI). Two Girls Playing a Game.

99. TWO MEN IN A SNOW STORM. Seen at half length.

100. SHINOBU NO SOTA as "a Man about Town."

101. ASAYAMA CHUTA showing his strength. Signed Toyokuni.

102. TERAOKA HIEMON, in a scene from the Chiushingura, the flesh printed in color.

103. IHGAWARA JOROZO in a Night Scene, his flesh printed in tints.

104. IWAI SHIKAJU as the Elder Sister.

KUNITERU.

105. DAIMIO AND FOUR LADIES FREEING THE BIRDS. Triptych.

KUNIYOSHI, 1797-1861.

106. WARRIOR IN BLUE, holding his helmet.

107. YOSHITSUNE AND BENKEI SWIMMING TO COMBAT. They swim with the brave youth's great charger.

108. ARRIVAL AT SENGAKUJI OF THE "47 RONINS." A noted "sunrise on snow," triptych from the series.

109. SNOW LANDSCAPE. Man in a straw coat with large hat going to dig Bamboo Shoots for his Mother, the figure a harmonious part of a remarkable landscape of winter snow and wind.

110. TENDING THE GREAT WHITE ELEPHANTS. An original impression from "24 Acts of Filial Piety."

111. THREE MEN FLEEING FROM A STORM. The sharp lightning betrays its intensity and the black clouds are rapidly gathering. Oblong print.

112. GIRL CATCHING CARP FOR HER SICK MOTHER. Rocky shore with mountains.

113. YOUTH EXORCISING A TIGER TO PROTECT HIS FATHER.
A powerful composition; the crouching, growling beast has retired across a waterfall held back by the exorcism of the boy (note the occult circles).

114. GIRL AT A PICNIC, under a cherry tree by a stream.

115. FIGHTING IN THE STREET, a servant looks on.

116. IWA FUJI as a Servant, her robes oxidised with age.

117. DIPTYCH BY KUNIYOSHI. The Strong Girl preparing to cut down the tree.

118. NIKKO URAMI NO TAKI. Waterfall at Nikko. Oblong print, late.

MASANOBU, 1765-1780.

119. COURT NOBLE PLAYING "GO BAN" WITH A COURTESAN. Hosoye form.
GENUINE ORIGINAL IMPRESSION, and a very unusual form printed on two blocks in two colors and black. The players are framed in an oval as if cut from a great Pomegranate seen against leaves and small fruit.

120. THREE WOMEN HEATING SAKE. Two color print, oblong.

121. POWER OF BEAUTY. Demon trying to wrest a box from a beautiful girl. They struggle for it near the reclining figure of a woman in a pomegranate robe.

RISSHO.

122. BRIDGE UNDER SNOW. A Chuban print with travellers plodding through the snow on the little bridge approaching the Torii under a Giant Pine. Rare.

123. KOBAN PRINT. Girl wading, catching fish.

RYUSEN.

Early artist of about 1750.

124. DANCING GIRL IN A MASQUE DANCE. Two color hosoye. Time worn.

SADAFUSA.

125. BANDO HIKSABURO, with a box. Fine use of black.

SADAHIDE, 1830-1860.

126. SEA COMBAT BETWEEN TWO WARRIORS. A furious fight in mounting waves.

SHUMMAN SURIMONO, 1785-1815.

127. GEISHA WITH A LETTER, her obi patterned in silver and ganffrage. Shumman's red seal.

SHUNSHO, 1726-1792.

128. SURIMONO. Storks and Nest in a Pine Tree.

129. FOUR KOBAN PRINTS, in black and white. Fish, Dancers, etc.

130. HOSOYE FORM. An Actor dressed for travelling. Toned.

SHUNTEI, 1800-1820.

131. DIPTYCH SHOWING THE GREAT COMBAT OF ICHINOTANI. The attack is from the river. Rare example.

SHUNYEI, 1767-1819.

132. SURIMONO. Aged man and woman.

SHUNZAN, 1780-1800.

133. NINE WOMEN GOING TO THE TEMPLE. Triptych. Late.

134. NINE WOMEN ENJOYING THE IRIS POND. Triptych. Late.

TOYOKUNI I, 1769-1825.

135. ADMIRING THE HARVEST MOON. Court Noblemen and Attendants admiring the Moon rising over a wide sweep of water. Chuban in four colors, prevailing tone yellow.
VERY EARLY WORK. Collector's condition and untrimmed.

136. BRIGAND WATCHING TWO LADIES. Koban Diptych. Very fine quality, note the splendid black.

TOYOKUNI II, 1830-1852.

137. BLUE "MOONLIGHT PARADE" OF COURTESANS, before a Daimio. Diptych.

138. SEKAWA KIKUNOJO DESCENDING THE STAIRS. Autumn.

TOYOMASA.

139. SET OF PRINTS FOR THE BOYS' FESTIVAL. 12 prints of chuban form showing the boys at their games, occupations, "Admiring the Moon," a charming composition, imitating their elders, etc. (12 pcs.)

TOYONOBU, 1745-1765.

140. GIRL IN A SWORD DANCE. Effect of pink and green. Late.

UNSIGNED.

141. FIVE GREAT WARRIORS OF JAPAN. On a blue ground.

142. COMMODORE PERRY APPROACHING JAPAN. A print made at the time (about 1857). Full margins.
VERY SCARCE AND UNUSUAL NAVAL PRINT. The Japanese are trying to prevent the landing by liquid fire; troops are drawn up on the shore and boats setting out.

UTAMARO, 1770-1800.

143. KEY BLOCK FOR LANDSCAPE. Lake Omi by Moonrise.

Rare example of an Utamaro landscape, note the early signature. Lake Omi, one of the most beautiful scenes in Japan, was the subject for many artists, including the "Omi Hakkei" of Hiroshige which are among the most sought for of his prints.

144. FUJI WITH FOUR RICE PICKERS AT WORK. Narrow panel, trimmed.

145. A COURTESAN SEATED. In a biscuit colored robe with green leaf pattern over grey. Mounted.

UTAMARO, 1770-1800.

This and the following are late impressions of the more celebrated prints of the artist.

146. GIRL THREADING A NEEDLE. Large head. Broadsheet.

147. MOTHER AND MAID TEACHING THE BABY TO CRAWL. Late.

148. LARGE HEAD OF A COURTESAN. Broadsheet.

149. COURTESAN SEEN AT HALF LENGTH. Broadsheet.

150. KINTOKI AND HIS MOTHER YAMAUBA. Large heads.

151. COURTESAN ADMIRING A PAINTING BY HER LOVER, who is seen at her side.

152. TWO LOVERS PLAYING AND SINGING. Seen at half length.

153. LARGE HEAD OF A COURTESAN. Broadsheet.

YEISEN, 1790-1840.

154. LANDSCAPE BY YEISEN FROM THE KISOKAIDO. Night at Fukaya Station. Geisha entering a tea-house; shadowy people in the distance.

The prints by Yeisen from the "69 Stations of the Kisokaido," which he did in conjunction with Hiroshige are quite scarce.

YEISHO, 1790-1800.

155. HASHIRAKAKE. The Seven Gods of Luck. Faded pink and black.

YEIZAN, 1800-1829.

156. YOSHIWARA BEAUTY WITH ONE ATTENDANT.

157. TWO LADIES WITH LETTERS. Graceful lines, but timeworn.

158. COURTESAN READING A LETTER. She is seated, wearing a gauffered pink robe tied with yellow.

159. GIRL IN BLUE WITH UMBRELLA. Her obi in blue and white checks. Narrow pillaw print.

160. SMALL PILLAR PRINT. Companion piece, softer coloring.

YOSHICHIKA.

161. OTONE WITH A LETTER. Her robe of grey and cherry color.

162. NAKAMURA RYUTARO, with a companion. Fine printing of blues in their robes.

YOSHIMORI.

163. DIPTYCH BY YOSHIMORI. Two girls in blue.

YOSHITORA, About 1850.

164. LANDSCAPE FROM THE CHIUSHINGURA. Toned.

165. TRIPTYCH. Daimio and 7 ladies catching fire-flies by moonlight.

JAPANESE BOOKS.

166. AKAZATO. "Temple Gardens in the Ancient Capital." Numerous double page plates. 6 vols., tall 8vo, 1794.

RARE EARLY SET illustrating all the famous Gardens in Kyoto. It is well known that Gardening is an art to which the Japanese devote much study.

167. AN-O-KO, CHINESE ARTIST. Somoku Kashi Fu. The Poets of the Flowers, Birds and Trees. 45 full page illustrations with the poems on alternate pages. Some leaves damaged. Sm. folio. Date about 1725.

Rare example of a Chinese Artist living in Japan.

168. BAIRYU. Colored plates of Kintoki, sportsmen, workmen, women, landscapes, animals, etc. Obl. 12mo.

169. BING (S.) Artistic Japan. Nos. 30, 31, 34, 35, 36. Folio half cloth. Lond. (1888).

50 full-page plates in colors and tints after Hokusai, Koriusai, Utamaro, etc., with "Advice to Collectors" and other valuable essays.

170. CHIKUDO. Chikudo Gako "Pictures by Chikudo." Famous landscapes, some printed in one color and black. 16 full double-page plates of mountainous landscapes, many of splendid grandeur. Text 4 pp. Date about 1800. Tall 8vo.

171. CREPES, BROCADES AND SILKS. 28 small pieces in plain colors mounted in a volume. No covers.

172. "ENSHU SEIFU." 39 full page plates of the arrangement of single flowers or stalks in jars, text 6 pp., 8vo, about 1800.

173. "EHON SHOSHIM," or Pictures of Flowers. 36 full page plates. 8vo. unsigned.

A charming book of "Kwa-Cho" or Bird and Flower panels, one page of text only.

174. FISHING. "How to Catch Fish in Japan." Hirase Tetsuya made the book, MITSUNOBU made the pictures, and Shirobei made the blocks.

13 exceedingly interesting plates with descriptive text, dating from about 1720. Mitsunobu's work is very rare.

175. FLOWER ARRANGEMENT, AND BIRDS. 70 pages of plates, many pages having two illustrations. Timeworn. Sm. 8vo, about 1800.

176. FLOWERS. "Ehon Shoshin Hashiradate." Unsigned. 36 plates showing water flowers, climbing flowers, shrubs, etc. 8vo.

177. FLOWERS. "Ehon Noya Magusa." Some Flowers of Japan. 24 full page plates, text 13 pp. 8vo, finely printed about 1800.

178. GATTEI. The Landscapes of Japan. Ryogoku Bridge, Mt. Fuji and many other favorite scenes. 16 double page plates. 8vo. about 1840.

179. GIOJOSETSU. "Ikabana Hakn Binzu," "100 Kinds of Flower Arrangement." 72 *full page plates.* 2 vols., 8vo. About 1780.

Illustrations of an art carried to perfection among the Japanese, a subject of special study with them and interesting as showing the early and sometimes crude forms of vases used by them.

180. GOKURIN; Publisher. The Birds, Flowers and Animals of Japan. 58 full plates containing many examples, no text. Some pages worn. About 1800.

181. GUNROKU. Yedo Meisho, or Views of Yedo. Three volumes of views, scenes, etc., in black-and-white. Tall 8vo.

Interesting for showing the customs, occupations, and famous places. By various artists.

182. GYOKUSEN SHUGACHO. 22 double page plates printed in color of Wild Geese flying against the Moon, Mountain Lake, Sparrow and Cherry, Morning Glories, Grapes, Wistaria, etc. 2 vols., tall 8vo. About 1890.

183. HAKURO. "Ehon Yusa Kotoba," Pictures of Women. 13 full and double-page plates showing women at silk-worm culture, bathing, dressing, at their music, etc. 8vo, about 1775.

A very interesting early volume.

184. HANABUSO ICHO. "Guncho Ga." 28 full and double-page plates. Tall 8vo, recent printing.

185. HIROOKA. Japanese Carpentry, illustrated in black and white. Tall 8vo. 1752.

186. HIROTAKA. Kawachi Meisho. Sm. folio.
Containing 20 double and single page prints of landscapes, street scenes, etc.

187. HOKUSAI. "Teikin Orai." Fully illustrated by Hokusai. Tall 8vo., dated 1816.
The very rare first edition. An example of Hokusai's second or realistic period, illustrating the Correspondence of Ancient Japan.

188. HOKUSAI. Teikin Orai. Ancient Correspondence illustrated in black and white by Hokusai. Tall 8vo. Date 1854.

189. HOKUSAI SCHOOL. Life of a Mermaid. A volume of black-and-white illustrated by the School of Hokusai. Date about 1850.

190. JAPANESE DESIGNS AND PATTERNS. In black and white and color, using leaf, bird and other natural motifs. 2 vols., folio (duplicates). Recent printing.

191. JAPANESE PORCELAIN. Labor and Porcelain in Japan. By the U. S. Consul General (P. B. Van Buren). *Illustrated with colored photographs.* 8vo, half roan, worn. Yokohama, 1882.
A valuable article on Japanese porcelain is illustrated with colored photographs.

192. JIMBUTSU; ANCIENT JAPAN. 80 illustrations of costume showing women of various ranks of life in their various pursuits, merchants, coolies, warriors, noblemen and Deities. Sm. 8vo, no covers.

193. KANO SCHOOL MANUSCRIPT. Album of about 150 pp., mostly drawings, one side containing birds, the reverse flowers, nearly all painted in colors and from life.
A most interesting manuscript, executed probably about 1650. The drawings show birds of many species, storks, cranes, wading birds, water birds, song birds, owls, crossbills, peacocks, falcon, parrots, phoenix, etc. A remarkable example of primitive coloring in flat tones. MSS. of this length are practically unknown in this country. The Bird and Flower life in Japan forms so important a part of their art that supreme importance must be attached to an early manuscript of this length and character.

194. KAWAKATSU. "Koga Yo Ran"—"It is needful to know the Old Pictures." 19 full and double-page plates of a crouching tiger, an angry bullock, elephant, etc. Tall 8vo, about 1850.

195. KAWASAKI HACHIBE. "Ehon Chitosen Omatsu." "The Pine Tree of Good Fortune for 1000 Years." 16 full page plates, text 1 p.

196. KEINEN. "Keinen Shugacho." 12 double page plates, nuts, vegetables, etc. Tall 8vo, about 1900.

197. KIBAZINHICHI. "Shinsen Hinagata," or "New Collected Models." Full-page and text illustrations of designs for work in carving wood, bronze, etc. 5 vols., Sm. folio. Date about 1800.

Complete set of the work in five volumes, and very valuable for the development of the work by means of graded illustrations, particularly in the ornamentation of Temples.

198. KIMONO PATTERNS. Original drawings, labelled "Hinagata" or models. 50 full patterns and an additional number of drawings of designs, patterns, etc. Folio.

VERY FINE. The natural forms of birds, flowers, waves, trees and grasses, used or adjusted to designs of much charm; wind-blown grasses, leaves floating on a stream, a flight of swallows through the rain intermixed with conventional patterns of bolder design.

199. KOBAYAISHI. "Ukiyoye Meika Moyoshu." Designs after famous artists, some in colors. Tall 8vo. 1900.

200. KODAI DESIGN BOOK. Recent. "Life in Japan," 16 plates printed in color. 8vo. (2)

201. KOKIO. "Ancient Designs," Birds, Dragons, Mythological Animals, a few plates are colored. Tokyo, 1900.

202. KORIN. "Unkashu." "Clouds and Mist." Plates in black and 22 printed in cloud and mist forms in gold, silver, bronze, and color. 2 vols., 8vo. 1900.

203. KORIN GWAFU. 11 double-page plates with 2 pp. of text after the representative examples of the Korin School. PRINTED IN COLORS. 8vo. (About 1890).

204. KYODEN. The Manners of Yedo. Early volume on the manners and customs. Six double page plates. 8vo. 1775.

An early book well printed showing the women of the early period.

205. MATSUGAWA. "Tachibana Choromon," the Flower Arrangement of the Tachibana School. 37 full page plates, text 1 p. 8vo. About 1800.

The arrangement of single flowers or one branch.

206. MORAI SHOKO. "Tanki Yoryaku," "Soldiers Must Be Led by Soldiers," or How to Fight. Illustrated with Arms and Armor and soldiers adjusting the same. 2 vols., 8vo. About 1800.

207. MORIKUNI. "Honn Kishino Nami." Flower Arrangement of the Tachibana School of about 1725. 34 plates. Date about 1725. 8vo.

A VERY EARLY VOLUME, notable for the number of examples of the early wall-vases, and the artistic use of bronze, wicker and bamboo in Flower Arrangements.

208. MORI YUZAN. Wave Designs or "Honnonshu." Illustrations in black and white by this noted artist showing the sea, waves and surf in many forms. 2 vols., 8vo. About 1900.

209. MOTOSADA. "Itsukushima Hengaku Shukuhon." One of the most famous Temples in Japan and its decorations. 37 full and double-page plates many of striking design and well printed. Tall 8vo. About 1820.

210. OE. "Yamato Meisho Zue." "Views of Yamato." 22 double-page plates, some hand colored and text, 42 pp. Tall 8vo, date about 1810.

Unusually fine illustrations.

ORIGINAL DRAWINGS.

211. NANGWA SCHOOL. A book of Figure Drawings, many finely colored. 42 pp., sm. folio.

The soldier, the artisan, the merchant and the noblemen, women, and men at their various occupations, a well-executed page of Masques, etc.

212. BOOK OF DESIGNS FOR KIMONOS. Original Drawings. "Moro Mono Ragata." 23 very delicate patterns. Sm. folio.

213. CEREMONIES OF OLD JAPAN. Original Drawings, in water colors of the Festivals of the Months, the Games and Flowers of the Seasons, etc., mainly with figures. 118 pp. 8vo.

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214. RINKOSAI. "Yakusha Yo Bunsho." The Letters of Actors. 12 full double-page plates. Tall 8vo. About 1800.

It might be called the "Amusements of Actors," for in addition to the plate showing a number of men in the "agonies of writing letters," there are others showing them flirting with Geishas, playing ball, etc.

215. RITO. Famous places of Japan. Sm. folio, 1800.

The double-page plates show hawking, a Musical Party, a four sheet rain-storm, etc.

216. SAKATA KINPEI. "Sakata Kinpei Taiheike," Life of the Great Kinpei. Complete in six volumes, illustrated with 12 double-page plates. 6 vols., sm. folio. Date about 1750.

A rare book seldom found complete.

217. SANYO, A FAMOUS POET. "Taito Gakei Ichiran," "Views of the Emperor's Town (Kyoto)." 17 double-page plates, text 5 pp. Tall 8vo. About 1810.

PRINTED IN ONE AND TWO COLORS AND BLACK. One plate in three colors. Note the many trees in these plates.

218. SHIYU. "Hakki Yako." "100 Demons going Mad." 14 plates. 8vo. About 1790.

The "Ghost Foxes" Cat of Nabeshima, etc.

219. SHUNGYOSAI. The Women of Japan. 7 plates in black and white with text. Timeworn. 8vo., about 1825.

220. SOCHU GACHO. Insect Studies, printed in color. 8vo., 22 plates. Contemporary.

221. SOLDIERS. "Ehon Isanagusa." "Acts of brave ancient Soldiers." 19 full and double-page plates, text 1 p. Tall 8vo, timeworn, unsigned. About 1775.

222. "SORORI KYOKI BANASHI." "Finest Stories of Japan." Illustrated. 2 vols., Tall 8vo. Date about 1830.

223. SUHARA YA SHIMBEI. "Zukaiso." 70 full page plates in black and white of Cocks, Birds of Paradise, Shishi, and other mythological animals, horses, a hunter, reeds, grasses, etc. Sm. folio. About 1800.

224. "TACHIBANA ZISEISHO." "Tachibana Writes the Words of Japan." Set of seven volumes, complete on the Art of Flower Arrangement. Fully illustrated. Sm. folio (7). About 1775.

The many large double-page plates afford an opportunity to study in detail the artistry displayed in the arrangement of flowers and leaf branches and the delicate compliments paid in their symbolism by the grouping of certain ones. The vases, bowls and jars are no less interesting. RARE SET SELDOM FOUND COMPLETE.

225. TAKEDA SAISUN. "Tsurezuregusa Ebiyo." Pictures of the lovers of the flowers and the grasses. Tall 8vo. About 1750.

A very early work. Scenes with Buddha and many famous men and women are shown. The illustrations extend across the top of each page.

226. TAKEIDO. "Ehon Azuma Ketsu," "Men and Women of Japan." 9 double page plates of the Peony Festival, Maple Viewing, etc. 8vo. About 1800.

227. TAMURA. "Okawa Shikuno Shokei," "Views of Great River at Four Seasons." 20 double-page plates. About 1850.

The Yotigawa River in Osaka with a number of the picturesque bridges, sail boats, picnics, etc., of the seasons. An unusually attractive volume.

228. TATEISHI. "Shoke Hitsuyoki," the art of the Cabinet Maker, illustrated in black and white. 3 vols., 8vo. About 1840.

229. TATEKAWA KOHEI. Wood carvings. Designs for wood carvings printed in black, and black and red. 4 vols., tall 8vo. Date about 1790.

230. TEMPLE BUILDING. 26 plates showing many details. Unsigned. An early volume dated 1750. Tall 8vo.

231. TODAZENZO. Flower Arrangement. 100 full-page plates. Text 4 pp. 2 volumes, folio. Date about 1780.

Unusually fine example of the Tachibana School, and of unusually large size. The folio pages allow the full artistic expression of the arrangements of flowers, grasses and boughs of trees in vases, jars and bowls of old form. The set is complete in two volumes.

232. "TOKEIDO MEISHO ZU," or "Fine views of the Tokaido." 46 full and double-page plates. Tall 8vo.

It is interesting to trace the various Tokaido views better known to most collectors through the series by Hiroshige.

233. TOKAIDO MEISHO. Another volume, different pictures and binding, but apparently by the same artist. Like the preceding, it is unsigned.

"The Horse Fair at Chiryu," "the Tornado on Shono" and others may be recognized.

234. TOYOFUSA. "Konzyaku Hakki." "100 Views of present and Ancient Demons." Carved by Suke Emon. 21 full page plates, a few printed in color. 8vo, timeworn.

A very early publication of about 1720.

235. TOYOKUNI II. Set of three volumes of triptychs. Each leaf opened simultaneously shows corresponding prints of the same series. 63 triptychs are included.

Volumes of prints are rarely found bound in this way.

236. TSOBEI. "Ehon Utsushi Takara Bukuro." Pictures of Wild Animals. 16 full double-page plates of Tiger, Wild Horses, Water Buffalo, oxen, rabbits and Moon, etc. 8vo. About 1775. Covers worn.

A fine example of the Tachibana School.

237. UNSIGNED BOOK. "Somoku Kinyoshu," "Golden grasses and trees." 40 *full page plates and text of* 30 *pp.* Tall 8vo. About 1820.

A work of unusually fine registration in printing.

238. UNSIGNED. "Onna Shiogaku," or Women learning. 6 plates and text. Tall 8vo. Date about 1775.

The robe designs, dressing of the hair, decorations, etc., are of the earliest period.

239. UNSIGNED. "Ehon Adzuma Noke." The Inhabitants of Japan. 9 full and double-page plates, well printed, of Ladies listening to the singing of insects, River Picnic, etc. 8vo.

240. UNSIGNED. "Ehon Nishikawa Todo." The Games of Children. 26 full-page plates of the amusements and occupations of boys and girls. 8vo. About 1775.

241. UNSIGNED. "Chikatabana Shi." Talking Nonsense. 6 plates. No covers. 12mo.

242. UNSIGNED. "Ehon Kichiro Usho." 8 double-page plates of women and others going to famous Shrines. The first picture showing the Mother with the new-born baby is well done and an unusual subject. 8vo. About 1800.

243. UNSIGNED. "Ehon Ei Butsusen." "Fishes, Trees and Birds." 29 full and double-page plates. 8vo. About 1750.

244. UNSIGNED. "Yehon Hana Kotoba." "As the Flowers Speak to the Inhabitants of Japan." 13 full and double-page plates. 8vo, about 1780.

Groups admiring the Plum Blossoms, the Weeping Willow in the Rain, Cherry Blossom Dance and other picturesque views.

245. UNSIGNED. Designs for Japanese Pagodas. 30 *plates*. Small folio, date about 1780.

246. WOMEN OF JAPAN. All Kinds of Women, Geisha Girls, Wives of carpenters, merchants, maids, the women of the Temples, etc. 18 plates, no text. Obl. 12mo. covers missing.

No date, but the costume, hair arrangement, etc., point to about 1760.

247. WOOD CARVING, ETC. "Shinsen Hinagata." Four volumes of text and illustrations for work in wood and bronze, the patterns of Pagodas, their decoration, Temples, etc. 4 vols., (should be 5) by Kibazinhichi. About 1800.

248. YASUKUNI. Ehon Noyamagusa. The Flowers of the Field. Two volumes of beautifully drawn and printed Flowers of Japan in black and white. Tachibana School of about 1770. (2)

249. JAPANESE ANCIENT DESIGNS. Hundreds of patterns of work in metal, patterns of brocades, carvings, etc. 2 vols. Tall 8vo.

250. ZUKAISO BY SUHARA YA SHIMBEI. 36 full page plates of many mythological animals in their haunts, etc. Sm. folio. About 1800.

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